

Fana, the harlot, is also to spring. But it is test not to anticipate. In the first four volumes the Rougons, under the influence of heredity and surroundings, have shown themselves scoundrels, whereas in Angfljque, the heroine of " Le K\$ve," a girl of their blood appears who is all purity and candour. She conies upon the scene, precisely at this moment, to emphasise the author's conviction that, whatever he may have had to depict in his solicitude for truth, all is not vice, degradation, and materialism, that there are other aspirations in life besides the thirst for wealth, enjoyment and power. And here, too, the priesthood is shown in its better aspect: the good Abb4 Cornille, the proud, heart-broken Bishop d'Hautecoeur, in contrast with whom the scheming, unscrupulous Abb£ Faujas appears in the next section of the series.

This is "La ConquSte de Plassans" (VI) which retains one in the provinces (whither one is carried from Paris in " Le B£ve "), and one is confronted by a carefully painted picture of middle-class society in a small town, this in its turn contrasting with the previous pictures of life in Paris. And now the baleful results which may attend marriages between cousins are exemplified. Marthe Eougon has married Francois Mouret, and both have inherited lesions from their common ancestress, Adelaide Fouque. One of their children, D<5sirfe, physically strong and

healthy, is
mentally an "innocent"; and they themselves
are unhinged,
the workings of their heredity being
accentuated and
hastened by the wiles of Faujas, the priest,
who gains
access to their home. He is a secret agent of
the imperial
government, and thus one again sees the
Empire at work in
the provinces, utilising the clergy to enforce
its authority,